

THE SCOTTISH ART REVIEW



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GLASGOW ART GALLERY AND MUSEUMS ASSOCIATION

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The picture on the cover is a reproduction of the painting, 'Archibald, Third Duke of Argyll' by Allan Ramsay. (See article on page 2).

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EDITORIAL

THE reason for making this a Scottish number, more or less, is to direct attention to future events. One of these is referred to in the article on Contemporary Scottish Art, viz., the Exhibition of Scottish Paintings which is now touring the U.S.A. and will later on be shown in Canada. Another is the 1951 Festival of Britain, in which every effort must be made to demonstrate that Scottish Art is not as negligible as some people at home and abroad would appear to think. Is it not remarkable that one of our contributors is the first to contemplate writing a full account of the life and work of Allan Ramsay?

There is a lamentable dearth of literature on Scots Art and Artists, past and present. And if Scots writers are not prepared to introduce to a public, capable of being made interested, the names and work of their fellow-countrymen, who is to do it? A new biography on Sir David Wilkie is being written by an American. Good luck to him and shame on us!

Appreciation of the Arts of Music, Drama and Literature has been greatly extended and strengthened through the almost universal medium of wireless. We look forward to the advent of television in the belief that the visual arts may then, through access to the fireside, acquire a wider influence and a bigger place in everyday life. Scotland produced, but did not greatly encourage John L. Baird, the pioneer of television. Nevertheless it is to be deplored that the claims for a national as against a regional priority in the enjoyment of this great scientific discovery has not met with any immediate result. Is this also our own fault?

Allan Ramsay

BORN in Edinburgh on 13th October 1713, Allan Ramsay was the eldest son of the author of the *Gentle Shepherd*. In 1734 his father sent him to London to study under the Swedish painter Hans Hysing, who had worked with Dahl, and also to attend the St. Martin's Lane Academy, then under the superintendence of Hogarth. From 1736 to 1738 Ramsay was in Italy, making the voyage overland through France, and stopping at Paris, where he obtained a letter of introduction to the President of the French Academy in Rome. On arrival in Rome he placed himself under the decorative painter

Francesco Imperiale, but he attached far more importance to the facilities of the French Academy, the *only place*, he thought, where a young painter could profit in the study of the arts. He was also in Naples for a few months, where he became a favourite pupil of the aged Francesco Solimena. The early 'Self Portrait' was probably painted at about this time. Certainly we can trace in it strong Roman influences, especially in the baroque treatment of the drapery and the meticulous finish in the modelling of the features.

In 1739, soon after his return to this country, Ramsay married his first wife, Anne Bayne, and made his home in Covent Garden. The belief that he was domiciled in Scotland for some years before he settled in London is erroneous, although he did make frequent journeys to Edinburgh to execute commissions. In London Ramsay seems to have met with instant success, and by 1740 he was, as he wrote to his friend Cunynghame, 'playing the first fiddle' among the London portrait painters. In 1743 his wife died in giving birth to a daughter. Ramsay did not marry again until nine years later, when he eloped in the most romantic circumstances with Margaret Lindsay, the daughter of Sir Alexander Lindsay of Evelick. The Lindsays did all in their power to discourage what they considered an inferior match, and were horrified when, early in 1752, they discovered that the young pair were already secretly married. His parents-in-law remaining implacable, Ramsay took his wife to London, and all correspondence between Margaret and her parents ceased for many years.

Already he was making a substantial fortune out of his art, and his fine achievements in large-scale portraiture had won for him a considerable reputation. The 'Norman, 22nd Chief of Macleod,' painted before June 1748, is a striking example of his full-length open-air portraiture, and it is from such works that some critics now judge him to be the real



ALLAN RAMSAY

SELF PORTRAIT

Oil on canvas, 23½ × 18 ins.

pioneer of the great British School of portrait painting.

Vigour of execution is not usually associated with Ramsay's name, but it strikes one at once in the portrait of the 'Duke of Argyll' (Frontispiece), painted in 1749. Ramsay at this period appears to have become particularly interested in the effects of strong sunlight, and in this picture it is used to emphasize the clear-cut features of his dignified sitter, and by casting the shadow of his right hand on the white ermine behind it to create the illusion of space.

Ramsay's lovely portrait of his second wife is justly famous, and marks the beginning of the most charming phase in his development as a painter. He has become more tender and poetic, and his colour takes on a quality almost entirely French in its refinement and delicacy. The portrait painted in 1762 of his friend 'Mrs. Montagu,' the famous 'Blue-Stocking', is an excellent example of his mature style. Ramsay left many drawings which reveal how carefully he composed his larger portraits. In 'Mrs. Montagu' the design is made up of a series of subtle arch-forms, beginning with the ruffles of the dress at the bottom of the canvas, which repeat themselves in longer or shorter arcs and culminate in the pearls on the top of the head. Among the English painters of the eighteenth century only Gainsborough, and Reynolds at the time when he was under Ramsay's influence, can match the subtlety and grace of the Scottish painter's best portraits of women.

Ramsay's was an intellect of the widest culture. 'You will not find a man', remarked Dr. Johnson to Boswell, 'in whose conversation there is more instruction, more information, or more elegance, than in Ramsay's.' An accomplished linguist, he was naturally a great traveller. We catch a glimpse of him in Paris with Diderot, and at Ferney with Voltaire; we see him in Italy searching for the



ALLAN RAMSAY

NORMAN, 22ND CHIEF OF MACLEOD
Oil on canvas, 88 x 54 ins.

site of Horace's villa, or copying ancient inscriptions in Rome. In England in 1753 he suddenly became famous as an author, with his *Letter from a Clergyman*, a pamphlet which was instrumental in saving the lives of six people on trial for the abduction and robbery of a servant girl named Elizabeth Canning. The Canning case was, indeed, the most widely discussed question of that time, and is especially interesting for the part played in it by Fielding, as a Justice of the Peace for Middlesex. Ramsay's total literary output numbers over a dozen books and pamphlets



ALLAN RAMSAY

THE PAINTER'S WIFE
Oil on canvas, 29½ x 24½ ins.

chiefly upon political subjects. His sole excursion into aesthetics is in the form of a *Dialogue on Taste*, which deals largely with Gothic architecture, of which Ramsay, in an age of classicism, was one of the first admirers. We are not surprised, therefore, to find Horace Walpole among his friends. Ramsay, indeed, was on close terms with a large number of the most eminent men and women of his day. When in Edinburgh he found in David Hume a special crony; he was one of the intimate friends of Mrs. Boscawen; and later he became a leading member of the Johnson circle; while practically all the distinguished Scotsmen of the time were known to him through the Select Society, which he founded in Edinburgh in 1754.

In 1755 he paid a second visit to Italy.

The following year saw the resumption of correspondence between Mrs. Ramsay and her mother, leading to some sort of reconciliation on the Ramsays' return to England. Back in London Ramsay enjoyed the royal patronage which led, in 1761, to his appointment as Painter-in-Ordinary to King George III. He scored a great success with a full-length portrait of Lord Bute, but, like Hogarth, Smollett and Dr. Johnson, had to contend with much of the unpopularity which those close to that unfortunate Prime Minister suffered from the Opposition. Popularill-feeling being directed especially against the Scots, Ramsay, for fear of getting himself further enemies, felt himself obliged to decline the knighthood which was offered to him in 1768.

The King, it is related, treated him like a brother, and would often rise from the table after enjoying his favourite dish of boiled mutton and turnips, and say, 'Now, Ramsay, sit down in my place and take your dinner.'

He was a favourite, too, of Queen Charlotte, who loved to hear him discourse to her in her native German. But such patronage had its disadvantages. The King was over-fond of presenting replicas of his own and his wife's somewhat unprepossessing countenances to the vicegerents of his far-flung Empire. Ramsay had to supply the demand, and, since unfortunately the Empire was expanding, Ramsay's assistants were made responsible for much of the labour. The most talented of them, Philip Reinagle, soon learnt to imitate his master's style tolerably enough to deceive the less discerning of his patrons, with the result that when Ramsay made his third journey to Italy in 1775 he left an order with Reinagle to produce ninety pairs of full-length portraits of Their Majesties in his

absence. It is no wonder that Reinagle confessed, years later, to looking back with absolute horror at this period in his career.

In 1766 Ramsay was embroiled in the notorious quarrel between Hume and Rousseau. On Hume's suggestion Rousseau, dressed in his Armenian habit, sat for the portrait now in the National Gallery of Scotland. His persecution mania led him to dwell even upon this circumstance as implying an insult. He accused Ramsay of making him ugly, like a Cyclops, whereas he was really handsome: not only that, but Ramsay had painted Hume as a handsome man, whereas in reality it was he who had the face of a Cyclops. The portraits of Hume and Rousseau hung in Hume's parlour until his death. Ramsay's rendering of Rousseau, shrouded in part in deep shadow, seems to symbolize that inner shadow which was beginning to fall upon the mind of his unhappy sitter.

The accident to Ramsay's right arm, which fresh evidence seems to place before the year 1775, occurred when he was climbing a ladder in order to demonstrate to his household how to escape to the roof in case of fire. It proved so serious as to make painting impossible for the remainder of his life. His wife was crippled with rheumatism, and so they made another journey to Italy to regain their health. To literature and archæology his powers were by necessity confined. He returned to London in 1778. His wife dying suddenly in March 1782, Ramsay was accompanied by his son John on a last visit to Italy in the following September. The old painter's days were now spent chiefly in reading. He met, too, a number of eminent men—Shaftesbury, Clive, Barry, Sir George Beaumont and Sir William Hamilton. The water-colourist, J. R. Cozens, then making the Grand Tour in the company



ALLAN RAMSAY

MRS. MONTAGU
Oil on canvas, 49½ x 39 ins.

of Beckford, called several times to see him, and brought three volumes of drawings for his inspection. Most of the time was spent in Rome and Florence, but he paid a visit to Naples, where his son went to S. Paolo to admire the frescoes of Solimena, under whom Ramsay had studied nearly fifty years before. Ramsay kept up a large correspondence, and wrote verses which reflect an uncharacteristic *ennui* and a patient expectation of death. But the vigour of his mind to the end is apparent in a strange work which he published not long before his death, an *Essay on the Right of Conquest*, in which he propounds, coldly and logically, the thesis that Might is Right. His personality was a complex one: as he grew older he seems to have lost much of the tolerance and humanity of his youth, and, while



ALLAN RAMSAY

JEAN-JACQUES ROUSSEAU
Oil on canvas, 29 $\frac{3}{4}$ x 24 $\frac{3}{4}$ ins.

his painting became softer and more delicate with the years, his thinking in matters of politics developed an increasing harshness and even violence, so that during the American War he went so far as to publish a plan of military action, which advocated the complete devastation of immense areas of North America, without any consideration for the lives of the civilian population. However, it is not for this age to pass judgment upon that view of warfare. Perhaps it is possible to trace in Ramsay's portraits of himself a feature or two that betray this unsympathetic side to his character. Certainly it is impossible to find any sign of it in the graceful style of his portraits of others. In his rendering of women especially, all is sweetness and charm. Horace Walpole was right when he declared that he was 'formed to paint them'. In the summer of 1784 his thoughts turned to home, which

he hoped to reach by easy stages through France. He got to Paris only with difficulty and arrived at Dover in a high fever, to die there on the 10th August. Dr. Johnson, hearing the news of his death from Reynolds, replied pathetically: 'Poor Ramsay! on which side soever I turn, mortality presents its formidable frown. . . . I no longer lost sight of dear Allan than I am told I shall see him no more. That we must all die we always knew: I wish I had sooner remembered it.'

On Ramsay's death Reynolds succeeded to the position of Principal Painter to the King, a post which he had hoped to obtain twenty-three years earlier. Reynolds, indeed, never overcame his jealousy of Ramsay on this score, and as a consequence took pains publicly to belittle his rival's merits as a painter, despite the fact that in the late 'fifties

he had come completely under the influence of Ramsay's style. To this denigration of Ramsay's abilities, supported by all the prestige of Sir Joshua's name, and to the accident which compelled Ramsay to abandon painting entirely for the last ten years of his life, must be attributed much of the undeserved neglect which the Scottish painter has suffered until recent times. In Scotland he has been almost wholly eclipsed by Raeburn, a painter possessing very little of his aesthetic sensibility and in no way superior to him in the portrayal of character. In England, lesser men such as Hoppner and Romney have been preferred to Ramsay. But it is rather with Reynolds and Gainsborough that Ramsay, at his best, should be compared; and, while we must admit that theirs was the greater achievement, to have made the comparison at all is no small praise.

18th Century Scottish Romantic Painters

THE bicentenary of Goethe's birth now being celebrated throughout the world provides a suitable opportunity for drawing attention to four Scottish artists who were working in Rome at the same time as the poet, and who in all probability knew him there. The artists in question, while not generally regarded as being in the first flight of Scottish art, have nevertheless for over long been reduced to the ranks of almost forgotten men. They deserve to be better remembered; partly because of a current revival of interest in Romantic painting, partly because they are the earliest manifestation of the Romantic movement in Scotland.

Broadly speaking, too little is known of our early native artists furth of Scotland. A case in point occurred in a recent publication on British drawings where the author made reference to one 'John Brown an Edinburgh man . . . as anonymous as his name implies'. But Brown was not quite so anonymous as that. He was, in fact, a cultured man of wide artistic sympathies and charming manner, well known in Edinburgh and at Rome towards the close of the eighteenth century. Besides being a first class draughtsman, whose drawings are frequently confused with the works of Henry Fuseli, R.A., whom he met in Rome, Brown had mastered the Italian language and was an authority on the music and poetry of that country. Lord Monboddo, in the fourth volume of his *Origin and Progress of Language* pays tribute to the artist for critical assistance in the Italian part of the book. The letters which indicate this were also published under the title *Letters on the Poetry and Music of the Italian Opera*. John Brown who died in 1789 at the age of 37 can scarcely have attained the zenith of his powers, yet his portraits and satirical drawings, several of which were engraved by Bartolozzi, are of a very high order.

The Scottish National Gallery possesses a number of his works including two Italian

landscapes done with the pen. But the most interesting are some portraits of founder members of the Scottish Society of Antiquaries and an incisive study of his friend and brother artist Alexander Runciman.

The latter was a man of somewhat fiery disposition with a temperament not unlike that of the ill-starred historical painter Benjamin Robert Haydon. He also studied at Rome and there met and was influenced by and, in turn, influenced, Henry Fuseli, whose morbid romanticism and cult of the supernatural struck immediate chords of sympathy in the Scot. The Swiss painter had such a high regard for Runciman's ability as a colourist that on 27th April 1771, he wrote, 'Runciman is in my opinion the best painter of us in Rome.' On his return to Edinburgh later in that year Runciman became master of the Trustees Academy and, fired by what he had seen and learned in Rome, he set to work with characteristic enthusiasm upon history painting, drawing his inspiration from Classical and Scottish themes and from the legends of Ossian.

A disastrous fire which destroyed Penicuik House near Edinburgh in 1899 carried off most of Runciman's mural decoration executed there in 1772. From contemporary and other accounts it is clear that this was a painting of considerable merit, although it had certain defects in the proportions of the figures, which were distorted with violent action and heroic posing. This anatomical exaggeration is an unfortunate feature of nearly all Runciman's work yet, in spite of it, there is grandeur in his groupings and his colour has a rich glowing quality. Raeburn is said to have taken his tone of colouring from Runciman's portraits which are simple, dignified and free from affectation. A good example of his work in this genre is preserved at the Portrait Gallery, Edinburgh. It is a double portrait of Runciman and John Brown disputing a passage in Shakespeare.



JOHN BROWN

LADY AND MAID
Pen and wash, 10 x 8½ ins.

But perhaps the most important relic of Runciman's art is a series of landscape drawings at Edinburgh for these are certainly the earliest extant examples of a native landscape art. Several of the sketches which are taken

from the East Lothian countryside are remarkable for economy of line and their truth to nature. Runciman was grounded in landscape in the workshops of an Edinburgh decorator, James Norie, and this early training



JOHN RUNCIMAN PORTRAIT OF ALEXANDER RUNCIMAN AT HIS EASEL.
Black chalk, 13½ × 9½ ins.

doubtless developed an innate love of nature. These early drawings which are quite free from the artificialities of the classical style might well be leaves from the sketchbook of a present day painter. One can only express regret that the road to Rome was ever taken as Runciman would have forestalled Alexander Nasmyth as the 'Father' of Scottish landscape, had he remained faithful to his first love.

He also etched a few plates after the Ossian and St. Margaret Murals, the only record left of that magnum opus. But from a strictly technical point of view the etchings are weak efforts and his faulty draughtsmanship is more apparent, lacking the colour interest of the originals.

Runciman's younger brother John accompanied him on the Italian journey but, after only a short time at Rome, proceeded to Naples for health reasons and died there at the age of twenty-four. Scotland thus lost a painter who would have added lustre to her art had he been granted time for a fuller development of his talent. Examples of John Runciman's art are rare—the reason being as Alexander records that he destroyed many paintings which



JOHN CLERK OF ELDIN

DALKEITH
Etching, 5½ × 12 ins.

dissatisfied him before he died, yet existing small oils reveal a high degree of craftsmanship, a sense of mellow, transparent colour and an accuracy in drawing which give promise of greater things. Recent research has also established that he is the author of the earliest Scottish etching of any importance yet discovered. He would be only twenty years of age when this plate was bitten and it is a remarkable achievement for a young self-taught artist; the subject being the Netherbow Port, Edinburgh, during demolition. A prominent feature of this composition is the tower with a scaffolding around it; a motif which anticipates a similar use of scaffolding in etchings by Meryon and Muirhead Bone. The figures are accurately drawn in attitudes and costume which suggest that Runciman had access to and admired, the works of Jacques Callot. The etching is after

a painting of the same subject, at one time in the collection of the Duke of Sutherland. Drawings by the younger Runciman in the Scottish Print Room are in the main studies of Nymphs and Satyrs. All are excellent, if slight in character. The most interesting of these bears a profile portrait of his brother Alexander superimposed upon a study of a Satyr and is inscribed 'a most striking likeness'.

Among forgotten Scots is a landscape painter who settled at Rome in 1770, enjoyed the highest prestige and patronage, and lived in grand style. I refer to Jacob More who besides painting pictures for the Prince Borghese and the Pope, became celebrated as More of Rome and is mentioned in Goethe's biography as 'the Englishman Moore whose pictures are excellently well thought out'.

As a matter of interest I should now like



ALEXANDER RUNCIMAN

FINGAL ENGAGING THE SPIRIT OF LODA
Pen and wash, 21½ × 16¼ ins.

to quote two other contemporary opinions which show how high More's reputation stood at that time. First a Scots friend who says 'from a house painter in Edinburgh More is become one of the best landscape painters that ever lived' and secondly, Sir Joshua Reynolds who considered him the 'best painter of air since Claude'. 'The Falls of Clyde' now in the National Gallery of Scotland originally belonged to Reynolds. It is a very pleasant work, particularly in the sky, which is cool in colour and tranquil in lighting. This product of his early Scottish period before he went to Rome is happily free from much of the classical nonsense and acrid colour which mar later works like his melodramatic 'Eruption of Vesuvius with the death of Pliny' also in the National Gallery. As with Runciman it is a matter for regret that More ever set foot in Rome for, having succeeded there, Scotland lost to Italy yet another painter of distinction.

The sensitiveness to atmospheric effect that moved Reynolds to such high praise of More is best seen in a little gouache at Edinburgh. This sketch, painted about 1775, is pitched in a high key of colour and is almost impressionistic in handling. It is 'very near to nature, that is, not too obviously cast in the classical mould, and might well have been painted a hundred years later; altogether quite a delightful work. His drawings, too, are racy notes, wrought with a minimum of lines occasionally strengthened with pale washes of bistre. But, with all deference to Reynolds' eulogy upon his paintings, one is bound to admit that More's drawings emphatically do not rival the superb pen and wash studies of Claude Lorraine.

Finally, to complete this brief survey of forgotten Scots, I should like to mention an amateur etcher of great talent. He is John Clerk of Eldin, brother to Sir James Clerk of Penicuik, and himself quite likely an intimate



JOHN BROWN

PORTRAIT OF AN UNIDENTIFIED MAN
Pencil drawing, 15 $\frac{1}{2}$ x 11 $\frac{1}{2}$ ins.

of the Runciman circle. While his etchings are at times extremely amateurish in handling, they often show a considerable feeling for landscape and in prints like the 'Durham Castle' and the 'Pont Y Pridd' with their massive architectural designs Clerk reaches a very high standard, both technically and artistically. It is true that many of his etchings are an eclectic blend of bits from Claude, Callot and Hollar yet Clerk has this to his credit that in his best works he drew inspiration from the Scottish scene. The sensitive drawing of foliage in one of the finest and latest of his prints, 'Dalkeith from the North West' calls to mind the technique employed by Turner in his line etchings for the *Liber Studiorum*. Clerk was active as an etcher for only twelve years but in that short period he produced over a hundred plates. The Edinburgh Bannatyne Club

issued 28 of these in 1825 and in 1855 a second edition was published containing about 80 plates. From this second edition comes the etching of 'Stirling from Kinneil' in the Edinburgh Print Room. It is a dramatic presentation of Scottish landscape and a foretaste of things that were to reach maturity one hundred and fifty years later in the etchings of Sir D. Y. Cameron.

In connection with Clerk it is interesting to note that he and Paul Sandby were personal friends and that correspondence between them on the technicalities of etching and aquatint is preserved. Perhaps it was through Sandby that Clerk was moved to experiment with tone etching, or aquatint as it is called. In one of the letters dated September 8th 1775, Sandby writes: 'I perceive you have been trying at Le Prince's secret (that is aquatint), know my good friend I got a key to it and am perfect master of it.' Sandby had a high opinion of Clerk's ability as the follow-

ing quotation from the same letter shows. 'Indeed my dear friend I was wonderfully struck and delighted with them (the etchings) when I first saw them at the Duke of Dorset's but I found he valued them too much to part with them or would not take the beging hints I threw out. I have shewn them to several brother artists who are much pleased with them. By your views of Edinburgh they conceive it to be one of the most romantic cities in the world.'

The emphasis on the imaginative and romantic which characterises the works of these eighteenth-century artists was continued into the following century by David Scott, John Thomson of Duddingston and by J. C. Wintour in his later landscapes. To-day, the tradition is being worthily maintained by the poetic fantasies of contemporary Scottish Romanticist John Maxwell, as it was a few years back in the sinister canvases of the late James Pryde.



JACOB MORE

ITALIAN LANDSCAPE
Gouache, 9 $\frac{1}{2}$ x 15 $\frac{1}{4}$ ins.

Charles Rennie Mackintosh

Celtic Innovator

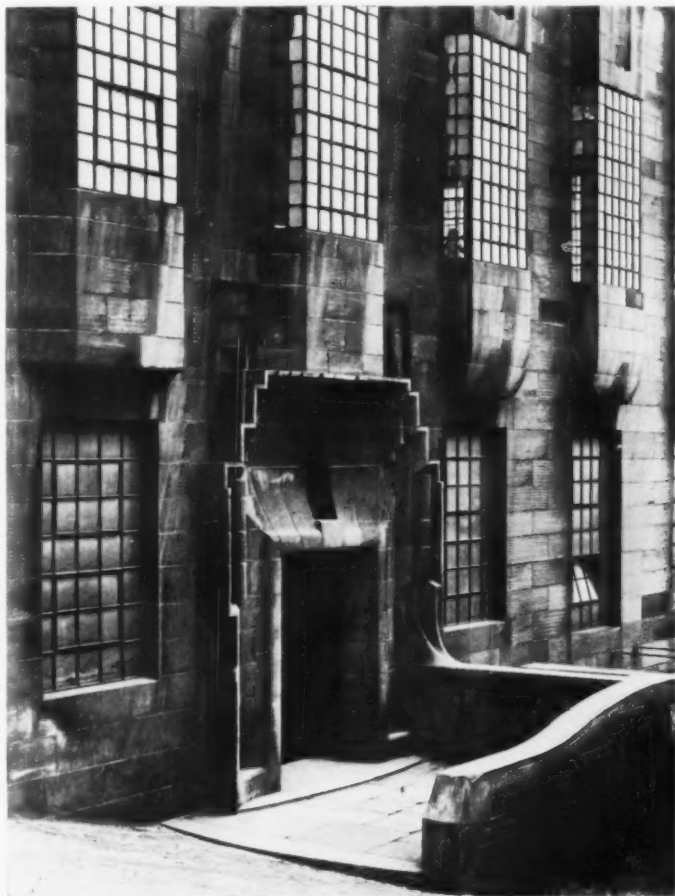
IN London there is an Adam Street; Paris honours one of her foremost architects with a Rue Mallet-Stevens. But there is no Rennie Mackintosh Street in Glasgow, although Mallet-Stevens and many another architect of the day have been the Glasgow man's debtor. His pioneer School of Art still shines out, a startlingly isolated good deed in a very naughty Glasgow, and the fears of the folk who wrote to the newspapers pleading that such originality be not repeated in the Technical College, or any other public building in the city, have been shown by the years to be groundless. For long, Mackintosh lived a voluntary exile in France and Chelsea, and when he died, late in the winter of 1928, only the *Glasgow Evening News* in Scotland paid tribute to the first Scottish architect since Adam and Charles Cameron to win fame abroad.

Born in Glasgow in 1869, Mackintosh was trained at the Glasgow School, and when twenty-five won the Thomson Travelling Scholarship and the Soane Medal. He was one of four students—the others were Herbert Macnair, Margaret Macdonald, who became Mrs. Mackintosh, and her sister Frances—who, pooling ideas and sharing in such excitements as the discovery of Beardsley's drawings and the Arts and Crafts Movement of the 'nineties, formed a little group of their own at the School exhibition.

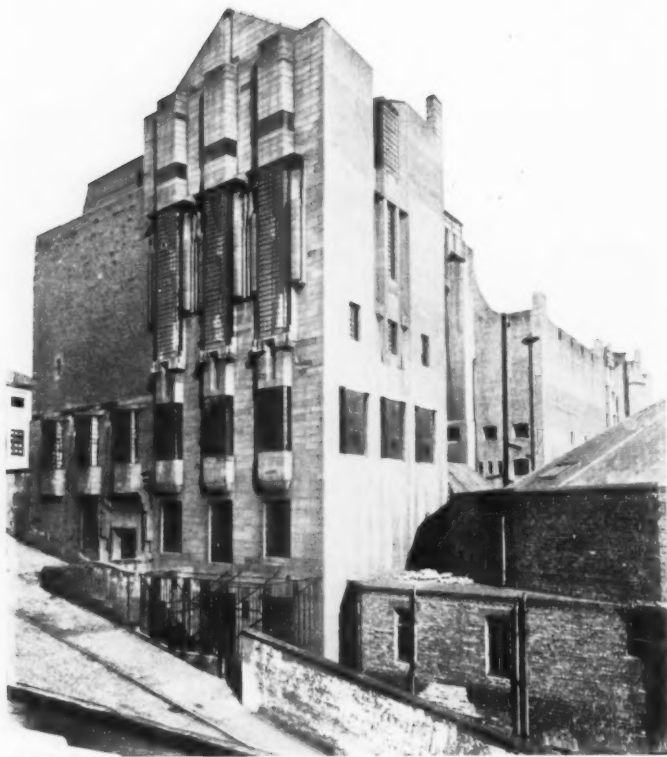
Mackintosh was still a

draughtsman in the office of Honeyman and Keppie, when he won the competition for the new School of Art building. It was the time of the Glasgow painters' ascendancy, and there was a handful of people open to new ideas, one of them the far-seeing Miss Margaret Cranston, who gave Mackintosh a free hand in the designing of a new tearoom, to be followed by others.* An article in *The Studio* resulted in Charles and Margaret

*See note on page 17.



GLASGOW SCHOOL OF ART, WEST DOORWAY



GLASGOW SCHOOL OF ART, SOUTH-WEST ASPECT

Mackintosh being invited to exhibit in Vienna, and in 1900, Herr Fritz Warndörfer, one of the founders of the Wiener Werkstätte, visited Glasgow and commissioned a music-room for his villa. In 1902, Mackintosh's portfolio of *Designs for the House of an Art-Lover*, executed for Alexander Koch, of Darmstadt, was published, and in the same year the Mackintoshes designed and decorated a room at the first Turin exhibition.

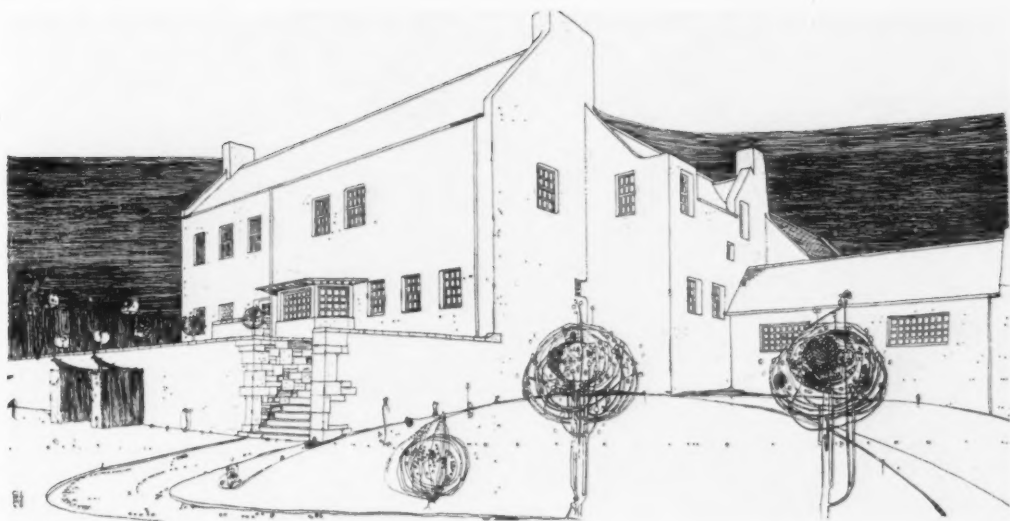
The policy of the organisers of the Turin exhibition was to display 'only original work showing a decided renovation of form, and to exclude every reproduction of historical styles'. This gave Mackintosh his head, and Continental recognition and commissions followed. At home, he had got away with his Art School because an 'arty' art college might pass, but he was to receive few more commissions in Scotland. The taste in Britain was still for reproductions, and Mackintosh

was an original, who when he entered the competition for Liverpool Cathedral, for example, hankered after a fantasia on a Gothic theme rather than Gilbert Scott's inspired revivalism. 'The delirious phantasies of the Scotto-Continental School' was a typical English comment on Mackintosh's interiors. It was left to another hand to finish the handsome school he envisaged for Scotland Road in Glasgow, and his ideas found expression chiefly in designs for the building and furnishing of a few private houses.

At a banquet held by the Kunstlerbund at the Decorative Art Exhibition in Breslau, in 1913, Mackintosh was toasted as 'our master Mackintosh, the greatest since the Gothic'. The First World War interrupted his career soon after he had moved to London, and there was no

scope in England for his originality when the post-war vogue for a neo-Georgianism set in. Settling at Port Vendres, over against the Spanish frontier of France, he busied himself with water-colour landscapes, bold and beautifully organised, and flower-pieces that one would expect the print-sellers to have discovered long before now. Collectors have, for Scotland is beginning to appreciate the talent that it let slip through its fingers.

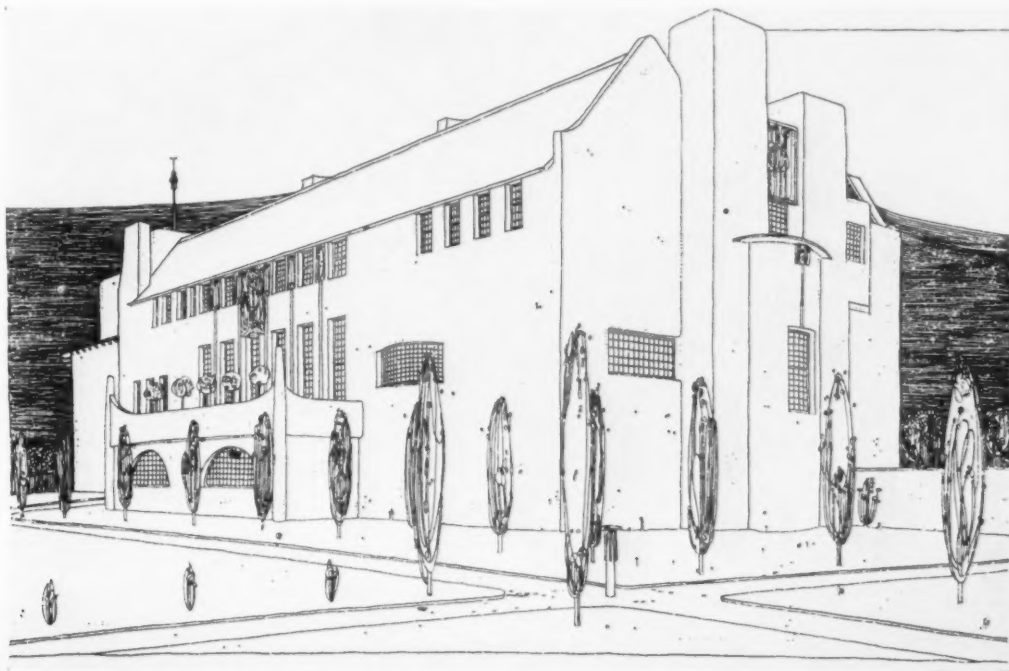
Monographs are on the way, amplifying, one hopes, the scanty biographical material. Meanwhile, a typical summing up of Mackintosh's achievement is the latest (Neville Conder: *An Introduction to Modern Architecture*, 1949)—'Mackintosh's building for the Glasgow School of Art (1898-9) was one of the few British buildings at the turn of the century to proceed beyond the humble aspirations of the Arts and Crafts Movement. . . .



DRAWING FOR WINDYHILL, KILMACOLM

In his School of Art, there is an indication of the spirit of experiment and excitement that was beginning to characterise the work of some Continental architects of the time. But

the British did not follow his lead, and it is necessary to look to the mainland of the Continent and to America to find the most vigorous examples of the architectural



DRAWING FOR THE HOUSE OF AN ART LOVER, DARMSTADT



MISS CRANSTON'S TEAROOM, ARCYLE STREET, GLASGOW

changes that led to the Modern Movement.'

For Scots, Mackintosh has a unique importance. It is by no means only a historical importance, interesting as Mackintosh is when viewed in relation to say Morris and Voysey on the one hand and Gropius and Le Corbusier on the other. For most historians he is the master of *Jugendstil*, above all the *Innenarchitekt* who, agreeing with Muthesius that 'a room should be a work of art in itself, not the result of artistically worked pieces joined together', designed everything from the front-doorhandle to the contents of the cutlery canteen. All critics allow Mackintosh's wonderful sense of space, manifested no less in a drawing-room alcove than in the layout of a garden, while sometimes demurring at his distortion of a chair or a settle, in the interests of the total design. (We are apt nowadays, when the modern idiom has developed to a point where a new house can

be harmoniously furnished from a dozen sources, to forget that the Edwardians had to choose between the room-as-work-of-art, the *Art Nouveau* ideal, and antiques.) Another criticism is that Mackintosh did not make full use of modern materials. Yet he was more of a functionalist than some allow. He 'exhausted', says the late P. Morton Shand, 'the last possible alternative to functionalism'. He did more: he was a good deal of a functionalist in the old Scottish tradition.

Traditional materials went to the making of Hill House, Helensburgh, in 1901-3, and not merely the capped turret recalls the old Scottish vernacular. The harling of the rubble walls emphasises the fluid lines, just as in the lesser castles and houses of the sixteenth-seventeenth centuries. Not only concrete and steel can be functional (blessed word!), and the old Scottish building—growing out of its plan and not the façade, depending for

variety on a protruding wheel-stair over a corbelled support, or the asymmetrical placing of windows according to requirements, or the bold emphasis of chimneys—was one of the most functional in history.

How well the old Scottish feeling for three-dimensional design comes out in the School of Art and in Mackintosh's houses! Of Windyhill, at Kilmacollm, Nicolaus Pevsner remarks—'All rules of symmetry seem to be neglected, hardly any detail can be found that is not new in the extreme . . . and yet the outline of the house as a whole, looked at from any angle, fits so perfectly into the Scottish scenery, as if it had been part of it for centuries.' Here is no Renaissance architect's cube, symmetrically divided, but a cellular growth (as all Celtic art is), the indigenous 'organic architecture' the American Frank Lloyd Wright desiderates for the twentieth century.

Wright, who built what he calls the first of his 'new-old architecture' in 1904, and Mackintosh began putting their ideas into practice,

independently of each other, very much about the same time. Today, Wright is covered with honours, and pupils flock to him from all over a continent. Mackintosh has yet to come fully into his own. His example still points forward to the Scottish architecture we must some day start building.

*Dr. Nicolaus Pevsner, Slade Professor of Fine Art, University of Cambridge, in a letter to the Press on November 1, 1949, stated:

'Not even the survival of the handful of buildings is secured which were designed by Mackintosh and which bear testimony to an architectural imagination of so high an order that it is—you can trust my experience—not matched anywhere at that time in Europe or America. Of his four epoch-making tearooms for Miss Cranston, only one remains virtually complete, the one in Ingram Street. It is now menaced with demolition. This would be a grave loss not only to Scottish but to world art.'

(As we go to press there are strong indications that the Corporation of Glasgow is taking appropriate steps to ensure that the last of the Charles Rennie Mackintosh Tearooms is preserved either *in situ* or by re-erection elsewhere.—Ed.)



CUTLERY DESIGNED FOR MISS CRANSTON'S TEAROOM

Contemporary Scottish Art

IT is over thirteen years since I last wrote on this subject. By all the laws of mutation and change I should have a new movement to describe and a whole generation of new painters and sculptors with whose work I should illustrate these latter-day assessments. In 1936 I wrote: 'I have . . . confined myself to a consideration of a number of the more interesting of the painters of the younger, if not the youngest, generation.*' It was Shaw, I think, who lamented that youth, that golden gift, should be squandered on young people. The privilege of belonging to what continues to be called 'The Younger School of Scottish Painters' is by no means

restricted to young artists. Indeed, it would be pleasant and reassuring if one could see more young painters taking the places of their seniors, as by all the rules they ought to be doing. That I cannot see them may be due to one or more of three reasons—that they are not there to be seen; that I am thirteen years older and therefore thirteen years less sensitive to vernal impulses; or that the painters of whom I wrote thirteen years ago are still such potent influences that they tend to over-shadow the movements they have themselves engendered. The first proposition I reject. The second and third I believe to be to a large extent true.

**Studio*, July, 1935, page 11.



W. Y. MACGREGOR

THE VEGETABLE STALL
Oil on canvas, 43 x 60 ins.



ROBERT SIVELL, R.S.A.

WOMAN IN SHAWL.
Oil on panel, 24 x 18 ins.

If I may quote again from my somewhat pontifical statement of 1936—'Another point', I wrote, 'which is easily understood when the comparative smallness of the Scots art centres is realised, is that the work of the best artists in Scotland is not obscured by the existence of imitative cliques. There is no Gillies school,

no Maxwell manner.' This may have been true then. As far as my recollection goes, it *was* true; but it is not true now and it would be surprising and disappointing if it were. As teachers, and even more as private practitioners, the young artists of that generation have made a profound impression on the



JOHN MAXWELL, R.S.A.

FLOWERS IN A SQUARE
Oil on canvas, 22 x 27 ins.

younger painters and painting students of Scotland. This influence has rarely, if ever, manifested itself in slavish imitation of any particular manner, but has yet been more and more marked in every annual exhibition of the Royal Scottish Academy, the Society of Scottish Artists, and the Royal Glasgow Institute. It is remarkable, but true, that even senior painters have not always proved immune to these influences. Recent exhibitions in Scotland and recent elections to Membership and Associateship of the Academy have been most significant.

In the Scottish schools of art, teachers like David M. Sutherland, Robert Sivell, Donald Moodie, Adam Bruce Thomson, William Gillies and John Maxwell have led young painters in gently divergent directions, with the result that painting in Scotland is in a healthy and lively condition—a condition of

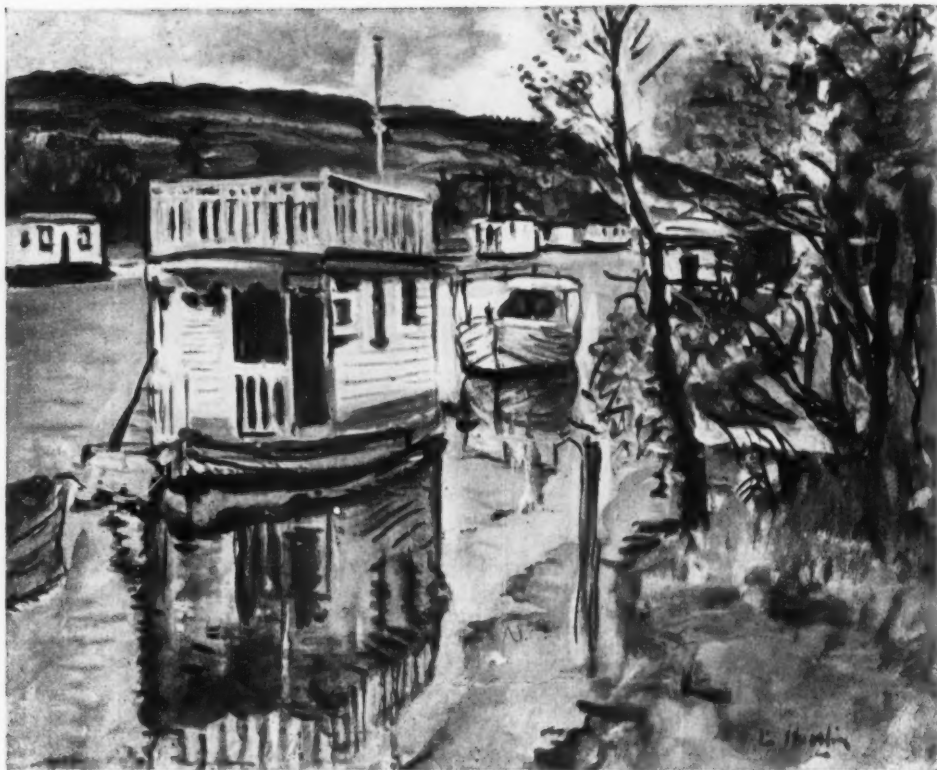
infinite promise, if not of massive achievement.

In the past twenty-five years no painter has pursued his own way more surely and single-mindedly than John Maxwell. Since his student and post-graduate days when he worked with Léger and Ozenfant, Maxwell has become steadily more and more (like Tony Lumpkin) his own man. The texture, colour, handling and, above all, the fantastic subject matter of his compositions set them apart in any company in which they are seen. His canvases are rich, encrusted and glowing with colour. The world of his fantasy is at times an orchidaceous jungle peopled by sultry floral queens and brick-red Cretan-looking troglodytes; at times cool arcaded avenues or monumental bowls of flowers with diminutive statues (equestrian and otherwise) capering among the blossoms. His output is



A. A. MCGLASHAN, R.S.A.

MOTHER AND CHILD
Oil on canvas, 59 x 36 ins.



LESLIE HUNTER

HOUSEBOATS, LOCH LOMOND
Oil on canvas, 18 x 22 ins.



DONALD BAIN

OLD TWEED MILL
Oil on canvas, 27 $\frac{3}{4}$ x 36 ins.



WILLIAM CROSLIE

SEEING IS BELIEVING
Watercolour, 22 x 35 ins.

Sketch for Mural

small, and even so he is a most ruthless critic and destroyer of his own work. In spite of this, and in spite of the fact that he lives in rural seclusion at Dalbeattie and shuns the light of common day, Maxwell's work is increasingly sought after and exercises an ever-growing influence on contemporary Scottish painting. There is still no 'School of Maxwell', nor is it desirable that a painter so personal and idiosyncratic should be impersonated, but certain qualities in his work are to be detected in the paintings of one or two younger painters of whom Dorothy Peach is perhaps the most perceptive.

William Gillies has also followed his own destiny as a painter, and his influence on the younger school has been more obvious, wider, and on the whole more salutary than that of Maxwell. He is and always was an impeccable draughtsman with a brilliant and unaffected colour-sense. His output is as vast as Maxwell's is limited and his eye for the infinite



R. HENDERSON BLYTH, A.R.S.A.

THE WASHING AT THE WINDOW
Oil on panel, 35 x 28 ins.



W. G. GILLIES, R.S.A.

STILL LIFE AND YELLOW TABLE
Oil on canvas, 26 x 44 ins.

possibilities of the Scottish landscape is apparently untiring. No artist working in Scotland to-day, and few in the United Kingdom, can claim an equal sense of linear style or a greater range of colour sensibility. Nothing could have been better for the future of Scottish painting than that Gillies should have had the training of so many students in the Edinburgh College of Art. Apart from the fact that he is a natural and inspiring teacher, he has the advantage of commanding the respect, only this side idolatry, of the young painters with whom he has to deal.

In Aberdeen, the School of Art has produced and is still producing a race of highly gifted young painters, which is not surprising when one remembers that they have had the advantage of studying under D. M. Sutherland (himself one of the ablest painters in Scotland and without question the most in-

spiring teacher) and Robert Sivell. If Sivell's work is at times uneven, it should be remembered that he is our most ambitious painter and has successfully carried through work, the conception and execution of which would have appalled lesser men.

The appointment of Leszek Muszynski to the teaching staff in Aberdeen is a welcome portent. Here is a young painter with immense natural gifts and with a studious and sincere approach that must inevitably communicate itself to his students. He has recently exhibited with two other painters from the Edinburgh School, Jeffery Camp and Victorine Foot, in the Institut Français d'Ecosse in Edinburgh. None of these three painters is Scottish by birth, but they are Scottish by training and adoption, and Scottish painting, like French painting, will assuredly not suffer

(Continued on page 34)



D. M. SUTHERLAND, R.S.A.

A WINTER LANDSCAPE, WEST CULTS
Oil on panel, 28 x 36 ins.

Sir Muirhead Bone, LL.D., D.Litt.



SIR MUIRHEAD BONE, LL.D., D.LITT.

WHITEHALL FROM A ROOM IN THE ADMIRALTY
Charcoal and wash drawing, 25 x 34 ins.

THIS superb drawing has recently been presented to the Glasgow Art Gallery by a group of citizens who have expressed a wish to remain anonymous. Their names along with that of Messrs. T. & R. Annan who acted for them have been noted in the records.

Glasgow has every reason to be proud of the Bone family who, in various ways, have brought distinction to their native city. Sir Muirhead has achieved an international reputation as one of the great figures in contemporary art. Many of his drypoints and etchings have become familiar through reproduction in publications specially devoted to the graphic forms of expression. Throughout the recent war Sir Muirhead contributed some notable works recording various activities and personalities associated with civil, military and naval enterprises. The drawing of Whitehall here reproduced is probably the last

on this great scale which the artist is likely to attempt and it is fitting that Glasgow should now possess it.

Sir David Bone whose latest book *Merchantman Rearmed* (illustrated by Sir Muirhead) has recently been published has, in addition to a notable career in the mercantile marine, won fame as a writer of distinction. Another brother James, was for many years a well-known figure in Fleet Street, where as London Editor of the *Manchester Guardian* he upheld the high traditions of British Journalism. The youngest of these famous brothers, John Bone, has remained throughout the years in business as a printer, giving his friends in the Glasgow Art Club and elsewhere the pleasures of fine companionship, a ready wit and characteristic Scots kindliness and humour. While we rejoice over this recent acquisition we think it appropriate to salute the achievements of a notable family.

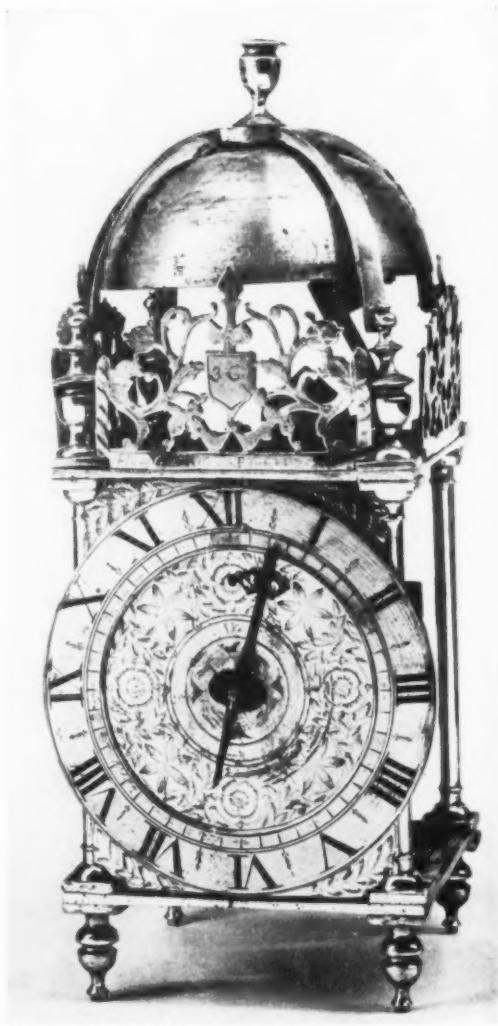
Humphry Mills of Edinburgh

The First Maker of House Clocks in Scotland

WHEN the crowns of England and Scotland were united by the accession of James VI of Scotland to the throne of England in 1603, the main barrier to trade relations between the two countries was down, and it at last became possible for a Scotsman to make his fortune south of the border! One of the first, and most successful, of many such Scots was David Ramsay, who was born in Dundee, and introduced, though with many inaccuracies, by Sir Walter Scott into *The Fortunes of Nigel*. Ramsay seems to have travelled extensively, and to have learnt his trade as a clockmaker in France; he first appears in London, as a clockmaker of established reputation, in 1613, and by 1618 had become Chief Clockmaker to the king.

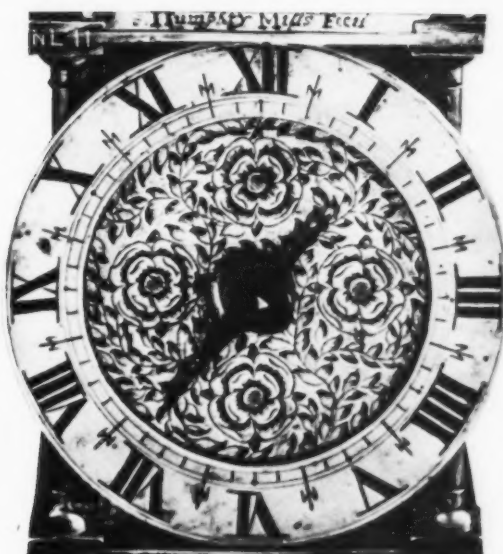
Ramsay was thus in London at a crucial period in the history of English clock and watch making. At the beginning of the century the number of clockmakers in London was being continually increased by the arrival of craftsmen from abroad, with the result that in 1622 sixteen of the most important of the London clockmakers petitioned the king, stating that they were 'much agreeved both in their estates credittes and trading through the multiplicitie of Forreiners usinge their profession in London'. The petition had no effect, but that David Ramsay was not regarded as one of the 'Forreiners' appears from the sequel to a second petition in 1630, when the clockmakers requested incorporation into a company. In 1631 the petition was granted, when the Clockmakers' Company of London was founded by Royal Charter; by the same charter David Ramsay was appointed the first master to hold office.

In England during the first half of the seventeenth century the brass 'lantern' or 'birdcage' clock became the popular type of house clock. It was a sturdy piece of work. Unlike the modern clock, the mechanism of which is held between two brass plates, it had



FROM THE GLASGOW MUSEUM COLLECTION

a four-posted frame, with an engraved brass dial at the front surmounted by an ornamental brass fret, often bearing the maker's name, whilst usually there were two similar brass frets at the sides; the only protection against dust was provided by the great domed bell, which acted as a roof. There was only a single



FROM THE NATIONAL MUSEUM OF ANTIQUITIES COLLECTION

hour hand, so that the space between the hours was divided into four—the quarters of the hour. At this date, when all clocks were shockingly unreliable, a minute hand was a luxury that could well be dispensed with! The clock was driven by two weights, one to turn the hour hand, the other working the hour chimes. To give the weights room to fall, the clock had necessarily to stand on a bracket, usually on the wall. But although the design was standardised, the clocks of various makes have their individual styles, for specialisation was as yet at a primitive stage, and clockmakers made the bulk of their clock parts themselves, even to the laborious filing of wheels and pinions from the solid brass.

A new age of accurate time-keeping was made possible when the principle of the pendulum was applied to clock regulation. The pendulum was introduced into England by a member of the Fromanteel firm, which late in 1658 advertised that it had for sale the new 'Clocks that go exact and keep equaller time than any now made without this Regulator'.

We must imagine that the foregoing, in brief, was the horological background of Humphry Mills, who introduced the new

style of clock making to Scotland shortly before 1660, and continued to be its chief exponent until his death in 1692. In all probability Humphry Mills was an Englishman; his name has an English sound though the records contain many Scottish variants of it, Umphra Mylne being the chief. Certain it is at least that his nephew and apprentice, Richard Mills, came from Stafford to learn his trade from his uncle.

In Scotland the clock makers do not seem to have been numerous or important enough in the early seventeenth century to establish a Company of their own; moreover, the Incorporation of Hammermen of Edinburgh, perhaps warned by the break away of the clockmakers in London, decided in 1647 to allow 'knokmakers', as they were then called, to become freemen as members of the locksmith craft. An interesting consequence of this was that every aspirant for the freedom of the Incorporation in the art of clock making had also to make a lock and key as a test of his ability.

Humphry Mills appears to have been admitted a freeman of the Edinburgh Hammermen about 1660; the exact date cannot be proved, as the leaf in the records of that date

(Continued on page 35)



FROM THE GLASGOW MUSEUM COLLECTION



Three Notable Paintings

FOR some time the Glasgow Gallery has had on view a group of pictures on loan from the Trustees of the late D. W. T. Cargill. Intimation has now been received that the three illustrated have been presented to the Corporation. They represent a very notable addition to the collection of nineteenth century French Painting. The following notes on the artists may remind us of their significance.

GEORGES SEURAT was born in Paris in 1859, and died there in 1891. He was the leader of the school of neo-impressionism which exercised a predominating influence on French Painting at the end of the nineteenth century. He helped to carry impressionism to its logical conclusion in 'pointillism'—i.e. the application of small spots of unmixed colour. But his underlying sense of design paved the way for later developments in painting.

COURBET was born at Ornans in 1819. In 1840 he went to Paris, his main inspiration being the study of the Old Masters at the Louvre, particularly Veronese, Velasquez and Rembrandt. Courbet revolted against the romanticism of Delacroix and found his inspiration in every-day life, thus leading to the start of the Realist Movement, which has had a profound influence on painting. In the preface to the catalogue of his first exhibition at the Pavillon du Realisme, Paris, in 1855, Courbet says that although he has been called a 'realist' (just as painters of the 1830s were 'romantics'), titles mean nothing. 'If it were otherwise, works would be superfluous.'

COROT was born in Paris in 1796 and died in 1875. He was the leader of the 'Barbizon School' of landscape painters who were influenced by Claude, the Dutch landscape painters, and Constable. This is probably one of the most notable of his figure-pieces which, along with the landscapes already in the collection, means that Corot is very well represented indeed.



SEURAT

PAYSAN ASSIS DANS UN PRÉ
Oil on canvas, 25 x 31 1/2 ins.



COURBET

FLEURS DANS UN PANIER
Oil on canvas, 29 1/2 x 39 1/2 ins.

Opposite:

COROT. PORTRAIT DE MADEMOISELLE DE FOU DRAS. Oil on canvas, 34 x 23 ins.

Recent Art Publications

Art in Egypt. Mr. Cyril Aldred, Assistant Keeper in the Royal Scottish Museum, has prepared an excellent short introduction to the *Art of Ancient Egypt*. The text and the seventy-one plates combine to create in any reader of average intelligence a desire to know more, and an invaluable guide to further reading makes a complementary addition to a handy, well-produced, inexpensive volume.

Old Kingdom Art in Ancient Egypt by Cyril Aldred (Alec Tiranti, Ltd.), 6/- net.

Art and Science. This fascinating study of Alberti, Piero della Francesca and Giorgione is addressed to those who are already well-informed. It is certainly not a beginner's book. The author's style is such that it requires considerable application before one begins to apprehend the trend of his mind and becomes aware of a scholar on the search in unusual byways. It is, however, well worth the effort.

Art and Science by Adrian Stokes (Faber & Faber Ltd.), 15/- net.

An Important Book. This is one of a series of books which will be issued at intervals under the general title of *The Oxford History of English Art*. Professor T. S. R. Boase is the Editor for the series which will number eleven volumes and Dr. Joan Evans is the author of Volume No. V. (the first to be published). There is no doubt that a classic in English Art is here in course of preparation and it seems to us sufficient to say that anyone interested in collecting significant Art publications had better acquire this one or he will regret it.

English Art (1307-1461) by Joan Evans, Vol. V in series 'The Oxford History of English Art' (Oxford University Press), 30/- net.

A Mixed Bag. This is a collection of essays which might have been labelled 'The Meaning of the Arts'. The author has long been recognised as an authority on the ceramic art of different periods, but his evident relish for creative work extends far beyond the realm of the visual arts. In his attempt to clear up fallacies in criticism and appreciation he will not meet with general approval. But the lucid and gently provocative style makes for easy and

enjoyable reading, and his enthusiasms make him excellent company.

Many Occasions by W. B. Honey (Faber & Faber), 18/- net.

From One Who Knows. The author of this beautifully produced volume studied under Sickert. He brings to his subject much experience, a genial style of writing and a generous appreciation of all the great portrait painters from Holbein to Picasso.

Mr. Slater, as well as giving valuable hints to the prospective practitioner in this special form of art, is able to convey his opinions with conviction and authority. And his book has an appeal for more than the student; even those who are only casually interested in the practical side of painting will find delight in both text and illustrations.

Practical Portrait Painting by Frank Slater (Seeley, Service & Co. Ltd.), 25/- net.



THE CHIEF PHYSICIAN NE-ANKH-RA
(From 'Old Kingdom Art in Ancient Egypt')

Essays on Art. The name of Max. J. Friedländer on the cover of a book is a sufficient guarantee that the contents will be entertaining, informative and memorable. These essays on Landscape, Portrait and Still-Life trace the origin and development of the subject-matter in pictorial art. It is an excellent companion volume to the author's earlier work *Art and Connoisseurship* and if it does not appear to bear the same sure stamp of authority it is certainly never dull. It is admitted that 'most judgements on art are formulated at the writing desk, in front of reproductions' and the pity of it is that as Dr. Friedländer passes down the centuries he gives the impression that his ideas and opinions, valuable as they are, depend more on the literature of Art than on the productions of the artists. When commenting on British portrait painters he does not mention Allan Ramsay (there are no books on Ramsay!) and he speaks of the Englishman Wilkie.

There are some illuminating passages on still-life painting which are of special interest to Scottish readers. For example, it is pointed out that in the eighteenth and nineteenth centuries English painters concentrated on portraiture and landscape to the exclusion of still-life. 'This lack of interest is observable in England's extraordinary wealth of art treasures, even in the universal National Gallery where, though Dutch painting is brilliantly represented, Beyeren and Kalf are absent.' This brings to mind the seventeenth-century Scottish painter of still-life William Gouw Ferguson and the wide range of Flemish and Dutch still-life paintings in the Glasgow collection. Altogether, this book of essays is beyond question in the line of great books on art, and even if the illustrations fall below the quality of the text it is in this case the text which matters most.

Landscape, Portrait, Still-Life by Max J. Friedländer (Bruno Cassirer) 25/- net.

Flowers. In this case the chief credits go to the printer and publisher. The forty-eight colour plates which make up the galaxy of flower painting must be, in most examples, as close an approximation to the originals as printing processes can achieve. Mr. G. S. Whittet gives a workman-like factual account of the history of the pictorial theme. His analyses of individual paintings ranges from the 'high-falutin' to a sensible, straightforward interpretation. His errors of commission and of omission add piquancy to a volume which should delight those who are interested in flowers as produced by nature and

as re-created by painters. Scots artists included in this pictorial anthology are S. J. Peploe, Anne Redpath and W. G. Gillies.

Bouquet by G. S. Whittet (Studio) 21/- net.

Henry Fuseli. Mr. John Piper who has become the spokesman for contemporary romantics writes an engaging foreword to this excellent and very much overdue volume. It is rather surprising to know that this is the first book about Henry Fuseli to appear (in English) since 1831. The recent revival in interest and appreciation for the great and lesser figures in English painting at the beginning of last century has encompassed both the work and personality of an artist who exercised considerable influence on his contemporaries and successors. His explanations in the world of dreams has its modern counterpart in surrealism and his friendship with William Blake is not the least among the unique incidents in his long life. Professor Ganz, an authority on the subject, has brought a scholarly mind and a fine judgement to bear on a theme and period which is certain to attract increasing attention.

The Drawings of Henry Fuseli by Paul Ganz (Max Parrish), 42/- net.

ACKNOWLEDGMENTS

THE paintings by Allan Ramsay are in the following collections:

'Self Portrait': National Portrait Gallery, London; 'Norman, 22nd Chief of Macleod': Flora, Mrs. Macleod of Macleod; 'The Painter's Wife' and 'Jean-Jacques Rousseau': Scottish National Gallery; 'Mrs. Montagu': Captain Michael Wemyss.

All the illustrations to 'Eighteenth Century Scottish Painters' are from drawings in the Scottish National Gallery, with the exception of 'Lady and Maid' by John Brown which is reproduced by kind permission of Sir Robert Witt.

The Charles Rennie Mackintosh Drawings of 'Windyhill' and 'An Art Lover's House, Darmstadt', and the Cutlery are from the Collection of the Glasgow School of Art.

Of the paintings used in 'Contemporary Scottish Art', 'The Vegetable Stall' by W. Y. Macgregor is in the Scottish National Gallery; 'Flowers in a Square' by John Maxwell; 'The Washing at the Window' by R. Henderson Blyth, 'Still Life and Yellow Table' by W. G. Gillies and 'A Winter Landscape West Culls' by D. M. Sutherland are in the artists' collections.

The colour blocks for 'Houseboats' by Leslie Hunter have been gifted to the Association by Mr. George Singleton.

Contemporary Scottish Art—Continued.

by the infusion of foreign strains. If Picasso and Modigliani are French painters, then Muszynski and his fellow countryman, Aleksander Zywn, are Scottish painters and may influence the Scottish strain more powerfully than many excellent Scottish born painters. It is to be hoped that Benno Schotz in Glasgow is finally enrolled in the list of Scottish sculptors; if not, so much the worse for Scottish sculpture.

One of the most interesting and sensitive of the younger painters from the West of Scotland, Henderson Blyth, was recently elected an Associate of the Royal Scottish Academy. He is a rich but sombre colourist, whose studies of tenement life are not devoid of social comment as well as of artistic interest. Another Glasgow painter, William Crosbie, though he patently owes something to the pioneer work of J. D. Fergusson, has his own colour-sense and constructive order, and applies his technique, like Henderson Blyth, to the absurdities and interest of the contemporary scene. Natural colourists are rarer in Scotland than in France and for this reason the emergence of Donald Bain, a self-taught painter of great potential gifts, is particularly welcome. W. Y. Macgregor encouraged Bain to forsake his calling for the 'painting trade' and one can well see how the rich Mediterranean quality of Bain's colour would appeal to Macgregor.

Enough has perhaps been said to suggest that Scottish painting is in a fairly healthy and promising state. It is in this belief that the British Council has just sent an exhibition of about 60 works representative of Scottish painting to-day, to visit the United States and Canada. It opened in the Galleries of Toledo, Ohio, the Director of which, Mr. Blake-More Godwin, is largely responsible, by his enthusiasm and goodwill, for this exhibition crossing the Atlantic. Thereafter, it will be seen in a number of American galleries and later in Ottawa at the National Gallery of Canada and in other Canadian centres. It is a small but representative exhibit, and represents a state of artistic growth and activity of which the promoters are not ashamed.

OUR CONTRIBUTORS

JAMES R. BROTCHE studied drawing and painting at the Glasgow School of Art under Greiffenhagen and Hugh Adam Crawford, A.R.S.A. His studies were continued later in France, Holland and Italy. In 1932 he became Assistant Curator of Glasgow Art Gallery and in 1936 was appointed Assistant Keeper of the National Galleries of Scotland. During the war Mr. Brochie served with the 8th Army in Egypt and Tunisia and throughout the Italian campaign. When he returned to the National Gallery in 1946 he took charge of the department of Prints and Drawings.

ALASTAIR M. SMART. Honours Graduate of Glasgow University in English Language and Literature, 1942. Studied painting at Edinburgh College of Art. Has also a degree in theology. Became interested in Allan Ramsay when he made a copy of 'Portrait of His Wife' (illustrated in article). Has been working for three years on a biography (with Catalogue of Paintings) of Ramsay, which is nearing completion. Wrote biographical part of Catalogue for Ramsay Exhibition held during Edinburgh Festival of 1949. Recently appointed Lecturer in the History of Art, University College of Hull.

JOHN TONGE is a Journalist and Author. He was Joint-Editor of *The Modern Scot* quarterly (1931-8) and author of *The Arts of Scotland* (1939) and *Modern Scottish Painters* (in the press). He is a contributor to leading British literary and art periodicals, *Arts* (Paris), *Art News* (U.S.A.) etc.

H. HARVEY WOOD, O.B.E., M.A., F.R.S.E., Scottish Representative of The British Council; Artist, Author and Editor. Educated Royal High School of Edinburgh, Edinburgh College of Art and Edinburgh University; Lecturer, Dept. of Rhetoric and English Literature, Edinburgh University until 1940; Editor of works by Marston, Henryson, Montgomerie and Allan Ramsay. Chairman of Programme Committee of Edinburgh International Festival, member of Scottish Committee, Festival of Britain 1951.

Humphry Mills—Continued.

has disappeared. He must already have been a clock maker of note, for in the following year he was entrusted with a seven year contract for the repair and upkeep of the clock in Magdalen Chapel itself, which had been the despair of a succession of knockmakers for many years.

But it is in his output of house clocks, particularly of brass lantern clocks, that Humphry Mills may be said really to have given the lead to Scottish clock making. His extant lantern clocks show a uniform standard of sound workmanship, and one now in the Glasgow Museum is still in working order and capable of keeping good time. His name appears as a rule at the base of the ornamental front brass fret—one of several features which distinguish his clocks from English clocks of the same period. In Humphry Mills' clocks these features—the narrow chapter ring with its squat figures, the heavy bulbous finials, the signature placed on the fret in-

stead of on the dial, the use of two separate weights for the hour and chime mechanisms instead of the endless winding rope requiring only one—all find their parallels in English clocks of 1640-1650. In fact, were his clocks not signed, they would, if found in England, be unhesitatingly assigned on stylistic grounds to a date at least twenty years prior to their time of manufacture. The reason must be that Mills in Edinburgh, far removed from the fashions current in London and the south, continued to make his clocks in the style which he had learnt during his apprenticeship.

Humphry Mills appears to have become a wealthy man, for several entries in the records of the Hammermen of Edinburgh show that he lent money to them. In return, he was elected to the highest honour which they could bestow, Deacon of the Incorporation. The honour was well deserved. The tradition which he had started was carried on by his apprentices, of whom the names of five are recorded. The best known of them, his nephew, Richard Mills, succeeded him.

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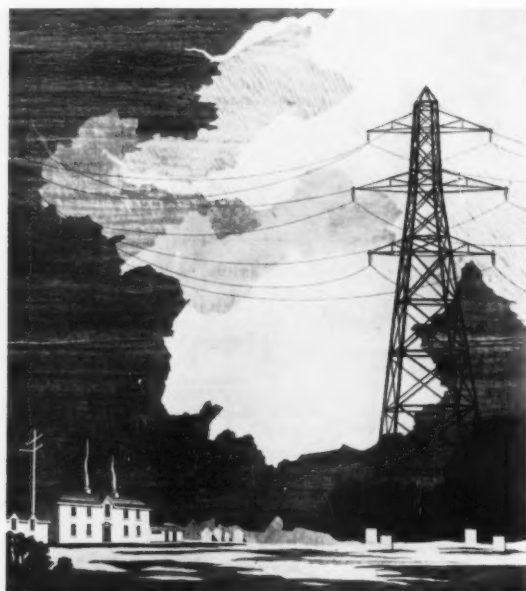
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